



THE METHOD OF IMPROVING INTONATION FOR
VIOLINISTS AND VIOLISTS STUDENTS IN FACULTY
OF MUSIC UTM SHAH ALAM

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DECLARATION BY CANDIDATE

I hereby declare that this thesis is my own personal work and effort and that it has not been submitted anywhere for any award. I took reasonable care to ensure that the work is original, and, to the best of my knowledge. Where other sources of information have been used, it has been cited and acknowledged within the text.

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ABSTRACT

The method of improving intonation for violinists and violists students in Faculty of Music, UiTM Shah Alam is a study to find the causes of intonation problem and to find the methods to improve intonation in violin and viola playing. The study was conducted at the Faculty of Music, UiTM Shah Alam, among the undergraduate students in the faculty. The data of the study was collected through the distribution of questionnaires with the use of qualitative method.

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CHAPTER 1

1.1 BACKGROUND OF STUDY

Musician will always try to find a good method to improve their playing technique. Therefore, practicing is the common activity for musician, which they need to practice every day to make sure that they will improve their playing. Unfortunately, they will face many problems during their practice.

The usual and famous problem that musicians always faced is intonation problem especially the string players. String players also played the melody line for example in orchestra especially violin.

Excellent intonation is one of the good strings playing. According to Cole (2007, p3) “poor intonations continues to plague many musicians despite hours of slow practicing, daily scales and arpeggios, and repetitions of problem notes”. This one of the reason I choose this topic.

Beside that violin and viola also need to focus two sides which are right hand and also the left hand. Intonation is the most important for violin and viola. This is because violin and viola do not have frets others instruments for example guitar. Violinists and violists need to practice to hear their intonation. Some statement said that “If you can’t sing any given (at least in some octave), you can’t expect to be able to play it in tune. You must always be able to imagine the pitch before you play it, in order for your ear to be able to evaluate the pitch and guide your efforts”. (Benjamin, 2007, p44).